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DANCE DIGEST

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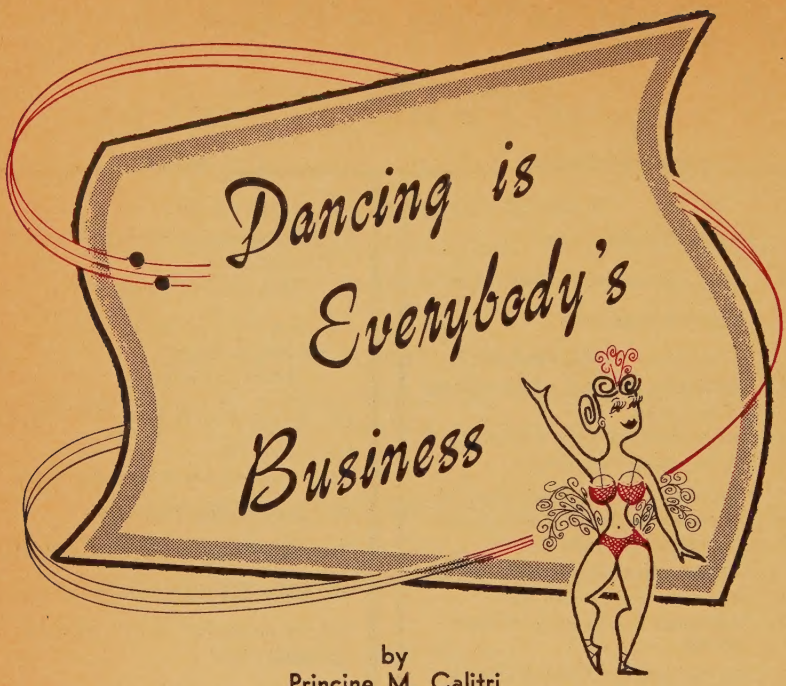


by
Princine M. Calitri

Dancing is an art. But for those who are earning their living by it, it is also a business. And certain aspects of business cannot be disregarded. There is always a need for well schooled, inspired teachers. But without pupils, teachers hardly would be necessary. Educating and stimulating the child in creative dance is a fine thing for the coming generation of dancers. But to interest and educate the parents in dancing is even wiser. Since it means that more little Johns and Marys will be enrolled at a dance studio as a result.

If an edict were decreed tomorrow that would ban dancing in this country of ours, consternation would take place, not only among those who dance to eat as well as live to dance, but the millions of average people, who find dancing an excellent hobby, sport, joyous expression and a social grace.

Ridiculous to imagine such a thing as a ban on dancing, but it does serve to point out an insurmountable fact. There is a tremendous potential number of students among adults just waiting to be enrolled if the astute dancing teacher will make the effort to attract them by the right kind of presentation.

All over the country, there is an upsurge of interest in dancing, which has sprung up naturally, the outgrowth, unquestionably, of our own ballet companies and the repeated opportunities to watch dancing on television. Regrettably, some teachers have underestimated this trend. Others have seized upon it as a real opportunity not only to increase business but to enlarge the scope of dancing appreciation.

Bringing the experience of these teachers to you may give you a chance to evaluate first hand just what additional classes might mean to your studio. In discussing with studio heads the increased enrollment of adults in dancing, many exciting facts have been uncovered. For instance, La Meri of the School of Natya tells me that most of her evening adult groups study for the relaxation from office work. And went on to say that there are very few laymen in her opinion who realize that the ethnic dance is the most indicated for study by the fervent amateur. This is because unlike ballet or modern, it makes no unnatural demands on the body itself. It is not necessary to **build** muscles nor to stretch them in order to perform the art — dances of peoples whose art is built on the natural movements of the body. It does, of course, demand a concentrated mind.

Yet, that there is a definite interest in ballet by amateurs, is noted at the SF Conservatory of Ballet and Theater Arts in San Francisco. Merriem Lanova Bischof, the directoress, says that the Conservatory has three classes for adults and one of the students is a grandmother.

Olga Ziceva from San Mateo says that she has two women's classes in ballet and anticipates five next season.

From the Julia Stuart School of Dance in Santa Monica, Calif., Miss Stuart informs me that she had young expectant mothers taking Hawaiian dancing. They did Hawaiian dancing for a period of seven months. "This keeps them happy and occupied and leaves just enough time to get the layette ready for the blessed event. CAUTION — The instructor must be well trained and competent."

Miss Stuart also noted that Hawaiian dancing is very popular with women from thirty past fifty. It teaches them to have graceful hands and to sit relaxed without the necessity of lighting a cigarette to "have something to do with their hands."

With real understanding, Miss Stuart commented that dancing is particularly helpful at the difficult period in a woman's life when she has the feeling she is growing old and the world is passing her by. When she acquires a new art it makes her realize there is a new world before her and that one is never too old to learn.

From Richard Ellis — of the Ellis - Du Boulay School of Ballet in which, foremost, the aim is training primarily for ballet companies, he says that he has several instances in which mothers have asked to take ballet in a genuine desire to help their daughters who are enrolled at the school. These mothers study in the adult beginner's class.

Evelyn Le Mone from Pasadena, California, tells me that she has adult classes in both ballet and modern interpretive, and that they include wives, mothers, secretaries, business people, and some fathers. Their primary reason is for a complete release from their routine work. They can relax and enjoy themselves by the means of music and dance and it is much more satisfying than gymnastics.

Yet, there are some who take not only for relaxation and exercise, but to study seriously the art itself even though no professional aspirations are involved. From the Bambi Studio in Emerson, N.J., Joan Marschat tells me she has a small group of mothers, several of whom have four children, who work as hard at ballet as professionals. They work for turn out, good stretch in the pointe tendue, work hard on developpe. They have achieved a great deal and have a real and knowledgeable appreciation of the problems that confront the professional dancer. When they started, none of their children were enrolled in the dance school. Now, all have daughters registered for the next season's classes.

Importantly, Myrtle Byron from Sarasota, Florida, assures me her different adult classes, contour, tap, modern, have completely paid the overhead on the studio. Which is an item not to be lightly dismissed by a business wise dance teacher.

In order to get a true picture of what is happening to adults and their relationship to dancing, I interviewed many students themselves.

At the Fred Kelly Studio in Closter, New Jersey, a class of housewives were wildly enthusiastic about both tap and ballet. Most of them mothers, with an aggregate number of twenty one children among them, they were eager to tell their reasons for taking dancing lessons.

Several had wanted to take when they were children and couldn't afford it. Some want to relieve body tensions and get away from the tedium of housework. Others wanted to "keep trim." Everybody agreed that it was bang up fun and they just loved it. It made them feel better and look better. And no matter how tired they were on arrival, they were refreshed after they started dancing.

An onlooker, Dr. Vito Kemezis, whose wife was dancing in the group, told me his wife has been much happier since studying dancing. Her poise has improved. And he feels it invaluable for physical carriage, particularly for mothers who are especially benefited by the toning up of abdominal muscles. Personally and medically, he felt that dancing, **properly studied,** was most beneficial, refreshing physically and mentally, and invaluable socially.

A student from the Allegro School of Ballet, Inc., from Chicago, Ill., a Mrs. Lillian Siegh, a young mother, expressed herself with largesse. "Aside from the purely physical aspects, an important attribute is the aesthetic pleasure of creating thoughts, feelings, and emotions through the beauty of graceful movements. . . ."

There are many conclusions that you may draw from this information. Primarily, if you don't have two or more adult classes in ballet or other type of dancing, you are missing out on a phase of business beneficial to your studio. Recognizing that dancing is a definite means of self-expression for the amateur as well as the professionals and helping to fulfill that need is the function of the astute dance instructor.

Aptly worded advertising will help you to draw these groups to you. Emphasize the benefits that result from dancing, the strengthening of muscles, the "tone" of well being, the improved appearance, the flattened tummy, the reduced derriere. Don't fail to stress the sheer fun of dancing, an art that began with the first movements of human life.

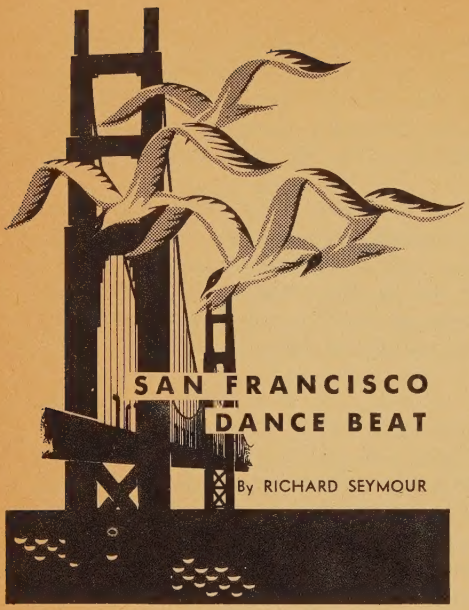
Having acquired the classes, don't lose them! Handling adults studying dancing for fun requires a bit of psychology. Learn how to best approach your students in a way that will keep them interested. Emphasize as a part of ballet, that which will help them immeasurably in their daily life, the "pulling up of stomach muscles for better posture," low shoulders, the relaxed arms, the "pulling in" of the hips that makes for better fitting clothes, keeping good balance over both legs for an assured, confident walk, not allowing sagging of weight which ages a person's appearance.

Simple steps and modified principles on turn out are best for this type student, explaining carefully, that dancers training professionally will strive for perfection in these principles.

Use music. Lots of music. It makes dancing easier. And helps them to get off the floor spiritually as well as physically. Those who favor other types of dancing will find many of the same principles applicable. Moderation, keeping untrained muscles from becoming trained, and, above all, keeping alive the delight of moving to rhythmic patterns.

A dance teacher always will look hopefully for that special talent among the hundreds of pupils who will progress to that rarified state of being truly a dancer. But in that quest, don't disregard the amateur who, through you, can glean the magic of dancing.

From the baby jiggling to music on the radio, to the teen ager jitterbugging to the latest boogie beat, to Mr. and Mrs. "dozy "doe"ing at the community block dance, to Alicia Alonso and the Corps de Ballet, you safely can conclude that dancing is not for the chosen few. **Dancing is for everybody.**



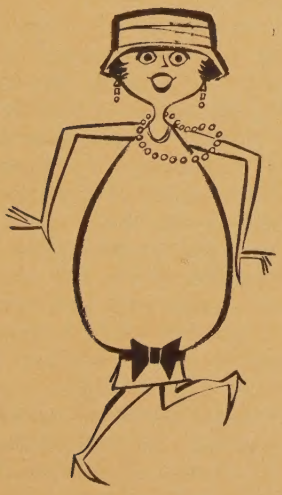
• Luisa Maravilla and Cruz Luna, flamenco dancers, and Daniel Maravilla and Nino Bernardo, guitarists, are currently presenting some very creditable Spanish dance and music every Sunday evening at the Purple Onion night club in San Francisco. The club's cavelike atmosphere and the talent (especially Mr. Luna's) and charm (Miss Maravilla's specialty) of the performers have made the Sunday night events very popular here. Miss Maravilla is most adept in her casual approach to her dancing, and with her personal charm and beauty delivers some of the most substantial feminine flamenco dance we have seen in the area. Mr. Luna on the other hand is by far the most satisfying male exponent of either cuadro flamenco or stage flamenco that the area has had this year. He has the relaxed arrogance and passion of the true flamenco artist. He is also mature and professional on stage. Management of the Purple Onion plans to keep the performers on indefinitely. Luna also dances week nights on the club's regular show. He's worth seeing.

• Dr. Seth P. Ulman has been presenting his excellent program of films on Japanese dance drama at various educational institutions and clubs in the Bay Area. Dr. Ulman is recently of U.C. and Waseda University drama departments and is devoting his time presently to delivering lectures and showing his slides and films of the Japanese art to interested groups. The program he presents is both entertaining and valuable. The films are the best and most scholarly record of Noh drama that I have seen and his lectures are brilliantly edifying complements to the visual part of his program. Dr. Ulman can be contacted at 1450 Bancroft Avenue, Berkeley.

• The San Francisco Contemporary Dancers presented "Motion, Image and Form," a well produced lecture-demonstration performance dealing with dance as a great cultural heritage and living art form, at their Center in San Francisco in February. The program will be filmed later this year for presentation on TV and for educational use. Next performance by the Contemporary Dancers Company will be May 15-16 and 22-23 at their Center when they will present Desire Under the Elms, Puppet Show for People, and A Tree of Night.

• Erick Hawkins appears at the Contemporary Dancers Center June 3-4 with his Here and Now With Watchers . . . Kurt and Vijaya Jons and Medha Yodh presented Dances of India under the auspices of the Contemporary Dancers at their Center on April 29-30 . . . The Welland Lathrop Company will perform at S. F. State May 24 . . . Grace West and the Rikudom Dance Group were featured in Theater for the World's April 18 presentation of Israel in Story, Song and Dance ta the Women's City Club . . . Five new works by Gale

Peterson were shown by the S.F. State Theatre Dance Company, April 23, 24 and 25 . . . On April 24, Uuniversity of California's modern dance group, Orchesis, gave a concert at the campus . . . May O'Donnell and her company will give a workshop course at U.C. on June 29 to July 10 . . . The Alexandra Sawicka Ballet appeared on the Musical Artists of America Concert Series April 29 at the Berkeley Little Theatre . . . Appearing on the Oakland Public Museum's May Dance Festival will be Vladimir Kostenko on May 8 at 7 p. m. with a demonstration class in classical Russian ballet; Magana Baptiste and Company on May 21 in a program of East Indian dances; Zack Thompson on May 28 with African and Haitian dance. Other groups also plan participation. Glimpses of the Dance, a small group form the Constance Paget - Fredericks Memorial collection will be on display during the month.



• San Francisco Ballet has tentative plans for a tour of Iceland and Spain after the current Near East tour. The company has been enthusiastically received everywhere, with SRO and sold-out performances at every stop. They return to San Francisco in early May unless plans for further touring are realized before then . . . The Sacramento Ballet gave a very successful April 11 performance with full symphony orchestra at Sacramento Memorial Auditorium . . . The Bay Area Ballet has its next series of performances May 23, 24 and 25. The last date they appear at Veterans Auditorium in San Francisco with Miraculous Mandarin, Golden Moments of Ballet and Pas de Six. Appearances in San Rafael and Hayward will be given on the other dates . . . Ballet Russe's Alan Howard guests as an instructor at the Academy of Ballet's summer classes in San Francisco . . . Kyra Nijinsky gives a dance lecture at Berkeley Little Theatre May 22 . . . Ann Halprin's group appears at the Playhouse Theatre in San Francisco soon . . . The Contemporary Dancers had an evening of new dance films at their Center April 26.

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TALK YOUR WAY TO THE TOP

(OFF-BEAT — SELF HELP)

If you teach dancing, operate a dance school, or in any way deal with the public at large — don't pass up this article.

You may be the smartest man in your company or social set, but it won't do you much good if you can't put your ideas across in clear, forceful language that holds your listeners' attention.

Every office, plant and neighborhood has its quota of anonymous men and women. They are as intelligent and hard-working as anyone, but no one pays much attention to them. When promotions or invitations are handed out they are ignored. The reason: they simply don't know how to communicate.

Nobody — all claims to the contrary — can read your mind. Your boss can never guess that you have the perfect solution to his problem. The officers of your PTA will never know of your valuable ideas — unless you tell them. In short, talk is the best means of advertising yourself.

And advertise you must — or risk getting lost in the shuffle. You talk every day of your life, discussing problems with your superiors, issuing instructions to subordinates, chatting with your students and their parents. Sometimes you may have a small group, perhaps a committee meeting. On a few occasions, you may confront a larger audience from a platform.

But no matter what the circumstances — a telephone call or a town meeting — if you can say what you want to say without stumbling or fumbling, you will find your personal popularity increasing . . . more doors opening to you . . . bigger opportunities coming your way.

If you are something less than a good speaker, if you feel uncomfortable or embarrassed when you talk—take heart. The art of talking **can be learned.** In fact, it must be! Winston Churchill did not know any more about speaking when he was born than **you** did. Neither did Demosthenes or Cicero or William Jennings Bryan.

They merely mastered the various techniques of speaking to a higher degree than anyone else in their time.

To help you over the rough spots, here's a 10-point program to get you started on your way to the top.

1. **Tune in on your audience.** Before you start talking, ask yourself, "What's my audience's background? What are they most interested in? What's their — or his — mood?" The answers to these questions will give you important clues to guide you in wording and presentation of your mesage. If a man is angry, you should not try to persuade him to a new way of thinking. If your audience is tired, don't ask them to follow subtle thinking. If they lack technical background keep your vocabulary simple, your ideas elementary.

This rule is valid even when your "audience" is an electronic secretary answering unit, the device that records messages when nobody's home. Oddly enough, it has been found by psychological researchers of General Telephone that some people are actually afraid of telephone-answering devices! They experience a kind of "mike fright" when the "secretary" asks them for their message. That's because they haven't analyzed this particular audience; if they had, they would realize that the recording device is simply a servant — their servant — whose sole purpose is to save them time and whose sole interest is in hearing their name, phone number and purpose of their call. No need to impress this audience — all it wants to know are those three bare facts.

2. **Pause frequently.** It gives you an opportunity to collect your thoughts, to indicate a break between ideas, to dramatize your ideas. A common failure among untrained speakers is the misconception that every second must be crammed with words. Not so.

3. **Use the natural advantages of speech.** One of the main reasons for using the spoken instead of the written word is that you can do things with your voice that you can't possibly do on paper. You can, for example, vary the pitch for emphasis, employ gestures, lean forward in your chair, pound a desk.

4. **Don't worry about your pronunciation.** Don't permit it to get sloppy or slurred, of course, but disregard minor imperfections. Pronunciation is only bad when it calls attention to itself, thus detracting from the content of your words. This is true in the living room, the office meeting, and on the telephone. Many people find themselves pronouncing their words with exaggerated care when they know their telephone message is being recorded. They don't

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realize that an answering unit records and plays back their voice with no distortion at all. The listener gets your message as clearly as if you were in the same room with him, so there's no need for a special "radio voice".

5. **Talk slowly.** It gives you time to take good, solid breaths. Otherwise you risk failure of the voice, a condition in which you sound breathless, shaky and weak. Furthermore, it gives you time to think: what you are going to say next, how to relate ideas, to size up audience reaction.

6. **Look your audience in the eye.** It boosts your self-confidence, adds conviction to what you are saying. If the audience is large, allow your eyes to wander around, looking now at one person, then at another.

7. **Don't memorize.** Memorizing a sales talk or speech will only create an additional fear — forgetting. If you do draw a blank, you're in real trouble, may grow "paralyzed". In addition, memorized words tend to take on a sing-song quality. Your best bet: talk extemporaneously, from a brief outline on a card if it's a long speech.

8. **Be specific.** You won't hold anybody's attention long if you talk in generalities. Don't say, "Summers are getting cooler," and stop there. That's a flat statement and needs proof. Add weight and stature to it by using: an **example** ("In my home town, for instance . . . "); an **authority** ("According to the Weather Bureau . . . "); an **illustration** ("Here's a chart showing average July temperatures over the last ten years . . . "); **analysis** '(There are several reasons for this. First . . . ").

9. **Practice whenever possible.** This doesn't mean rehearsing a speech over and over. That way lies staleness. But **do** take every opportunity to talk — to your friends, family, over the telephone. Many people find that speaking before a mirror gives them a chance to correct annoying facial mannerisms and poor posture. Others use tape recorders.

10. **Use visual aids.** You can reinforce and dramatize the impact of what you are saying with a few simple props. If there's a blackboard or a pad handy, write important points on it. Show models or charts when possible. At the dinner table you may use a salt cellar, a glass, a knife; in the office, paper clips, pencils, a ruler — anything that can help your audience better visualize what you're driving at. An additional advantage of props is that they give you something to handle, can help restore naturalness to your posture.

One more point should be made here; a point often overlooked. What about the times when **other people** make it tough for you to talk well— people who mumble or bark their comments and questions, so that an intelligent response is virtually impossible? There's not much you can do when you confront these "speech slayers" face to face, unless you happen to be adept at lip reading. But you can equip your telephone with a volume control device that makes it easier for you to decipher what these mumblers are talking about.

Following these rules may not make you a Hollywood star, or even a world famous lecturer. But when you talk to people — your boss, your dance students, your prospective pupils—they will listen.

LONDON

by PETER CRAIG-RAYMOND

• Three companies, to use a term loosely, are in London this month. Ludmilla Tcherina is at the Cambridge, Carmen Amaya is at the Westminster and Tamara Toumanova and her partner, Wladimir Oukhtomsky are at Sadler's Wells.

• Toumanova, to take sad things first, was a tragedy. The audience laughed, a good many left altogether. This was not professional ballet for presentation in a metropolis; it was circus item barnstorming of the type I thought was dead. Toumanova remains a beautiful woman but her grotesque clowning and her choice of partner — Oukhtomsky did not finish a single movement properly during the whole evening — together with a repertoire of posturing and stage-walking are far, far from ballet. A sad disappointment.

• Carmen Amaya at the Westminster with her lively company, is a strong, perhaps over-masculine, Spanish dancer with the inherent zest of her kind. The Pilar Lopez company excels her, but Amaya has a welcome authenticity and sheer drive which make the evening a pleasant one.

• At the Cambridge the beautiful Ludmilla Tcherina has boosts from everything — film directors and stereo sound included. None helps produce any ballet worth the noting. On-

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ly Tcherina herself is worth watching and I suspect my attachment is more male than critical. Seen fifteen years ago this group would have been described as 'bright'. But after the years of experiment and the later successes (Le Coup, et al) of Petit, Tcherina is a decade or two late.

- Beryl Grey returned as guest ballerina to the Royal Ballet at Covent Garden and, expectably, danced the stage away from everybody else. A superb artist when she left the company, Beyrl is today one of the few international ballerinas of stature. She should be seen in the U.S. very quickly if my advice be asked or accepted.

- Roland Petit has been appointed artistic controller of the said, Lifargic Paris Opera ballet. I can hardly wait . . . and I will be reporting from Paris as quickly as the efefcts of Petit are visible.

- Susanah & Jose, popular Spanish duo seen in London last September, return to Sadler's Wells very speedily. They will have a season starting next month.

- Missed from London: New York City Ballet, Lucia Chase's Theatre Ballet, Jose Greco . . . all three won good houses and great press in London. It seems a long time since we have seen them.

Information Desk

● *A column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. I've been wanting to send in a question for a long time — ever since you started the "Information Desk" department. One constantly sees ballets performed nowadays in which the various dance steps are neither synchronized with the music nor do they seem to interpret it in any way. Years ago when I saw Ted Shawn's Male Dancers, this was not the case. Their dances literally seemed to interpret the music. If, for instance, in a Bach Two-Part Invention there was a trill, the same kind of movement would occur in the dance. My question comes down to this: "In order to be great ballet dancing, should the dance be synchronized with the music or endeavor to interpret it? If it does not, does this mean that the ballet dancing is inferior, that the choreography is sloppy, or what?" If you can find room some time in the department for the question, I should like to see it asked and answered. This question arises in my mind every time I see a ballet nowadays.

NOTE: For an authoritative answer to this writer's question, we wrote directly to Ted Shawn. So interesting and thorough was Mr. Shawn's reply that we are reprinting his letter in its entirety.

We sincerely thank Ted Shawn for taking the time from his busy schedule to answer our request for this month's "Information Desk" query.—The Editors.

April 11, 1959

A. Dear Miss Henson:

Your letter of April 6th, addressed to me at Lee, Mass., has been forwarded to me here at my winter studio in Florida where, after more than a year without a day of real rest, I am finally getting in three weeks of sun and protected privacy before I tackle another season at Jacob's Pillow.

The question your reader poses is a most interesting one. Ruth St. Denis and I both used to worry about the complete disregard of music shown by ballet companies in their performances. This, and Isadora Duncan's emotional response to music, which was called at that time "interpretation", started us on trying to find some closer relationship between music and dance movement. We called this innovation "music visualization" as against the idea that we were interpreting the music (and certainly not completely disregarding everything but the basic beat). In 1916 and 1917 I made the first exploration of Bach's Inventions and Fugues, with each part or voice separately danced by one or more dancers, so that when all parts were played and danced simultaneously, there was a visual counterpoint as well as the contra-

puntal values registered on the ear. Both Doris Humphrey and Martha Graham were in my classes at that time and based much of their future work on this more scientific approach to music by the choreographer.

Ballet has come a long way since those years, and the so-called "symphonic ballets" of Massine and others which began to appear in the 1930's were much more musical than the earlier ballets which used only the basic time beat and ignored music form and phrasing. But again, still later such choreographers as Antony Tudor SEEMED to be "going against" the music — such as in "Jardin aux Lilas" where against the legato of Chausson's music, Tudor used a staccato movement, legato movement, and at times kept his dancers static through many measures of the music which was continuously legato. I asked Tudor about his approach to music, and he answered "I am afraid I haven't any!" By this he meant that he created instinctively, rather than logically. And yet, after getting used to his work, one realizes that he created a real excitement by this discord between qualities of dance movement and quality of the music used. I tried to explain it as using dance movement as one would use a solo instrument against an orchestral accompaniment, as in a piano or violin concerto.

There was an admirable article by Walter Terry which appeared in "Etude," the now defunct music magazine, perhaps 10 to 15 years ago. This discussed the many and different approaches to use of music by contemporary choreographers — both "modern" and ballet. We never attempted to say that "music visualization" was the **only** right way for the dancer-choreographer to treat musical accompaniment, but ourselves used it largely to give our students a better understanding of dance-music relationships.

Every choreographer has his own way of using music, and eventually we can only judge by the quality of his result. Like your reader, I feel more "comfortable" when there is a close and logical relationship between music and dance. However I admit that some choreographers have achieved "excitement" by seemingly **fighting** the music. Each creative artist has the right to say what he wants to say in the **way** he wants to say it. Correspondingly, each member of the audience has the right to like it or not not like it. You can't please everybody, and you shouldn't even try to do so. Be honest, be yourself — but on the other hand, one does expect the choreographer to **know** what he is doing, and WHY!

I hope this answers your reader's question. There are still many choreographers who use music badly, and we have the right to reject the result. I saw recently in London Frederick Ashton's full evening, lavish, expensive ballet "Ondine". The music had been commissioned, and was the work of a "modern" German composer. Ashton's choreography was exactly as if he were creating to a score by Tschaikowsky, and the fight between the two styles was most disturbing to me. Still earlier when I saw Ruth Page's "Billy Sunday" — her freshness and inventiveness, her use of American idiom in movement, was enchanting. But the music was dull, thin, and was in no way an expression of the theme. These things happen. However, Ashton's "Romeo and Juliet" to the Prokofieff score which he did for the Royal Danish Ballet, was a

masterpiece in every way, including his use of the music. There are no fixed rules, nor can we even expect an evenness of achievement from the great choreographers. Everyone is human — and "to err is human" — so let your reader be "divine" and forgive these lapses.

Cordially yours,
Ted Shawn.
Director,
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THE DANCE IN NEW YORK

a series of reviews

CONTEMPORARY DANCE PRODUCTIONS

The Dance Center of the YM-YWHA
March 4, 1959

It is a rare treat when a showcase for young choreographers turns up even one really fine work, but an unusually rare occasion when three excellent ballets appear, as was the case on this program. All of the program was uniformly high in performance quality and of exceptional level in its production aspects.

The principal highlight of the program was **Child's Garden** by Irving Burton. This ballet, which would delight children of all ages, was set to the poems of Robert Louis Stevenson as arranged by Seymour Barab and sung by Russel Oberlin. Mr. Burton has for a long time been a finely trained dancer who loved the level of the floor and the deep indulgence of movement in general. This has often caused his works to look rather grovelling and over indulged, but these very aspects enhanced the **Child's Garden.** Most of the work was performed on the knees, which gave a wonderful quality of the proper height of the child and his views of the world from this eye level. In his own personal performance Mr. Burton was a delight with his over-indulgence of movement. It made for a characterization of a mischievous child bursting with physical energy. Of the individual sections, "At the Seaside," a solo for Mr. Burton; "Cherry Tree," with Maryan Francis, Gila Melanedoff, Deborah Zall and Mr. Burton; and the "Land of Nod" by the entire group were the most rewarding. Actually all eleven sections of the work were full of the magic of Stevenson's child's world. The ballet was greatly enhanced by the costumes and set created by Georgette Slonevsky.

The other group on the program of outstanding merit was a movement piece set to music by Scarlatti and Purcell, choreographed by Hava Kohav, and simply titled, **A Dance.** Miss Kohav created not only a neatly patterned modern dance based on pre-classic forms, but also a sweeping movement cycle which grew in dynamics and excitement. It was beautifully performed by the choreographer, Mabel Robinson, Sylvia Waters, Dudley Williams, Robert Powell and Buck Heller.

Hava Kohav also choreographed two shorter works, **Street Lamp** and **Windows.** Basically they suffered from the same malady — overloading. While they both had striking moments they were so fraught with overtones and deep

dramatic suggestions that twice their time space would hardly have been sufficient to have resolved the ideas suggested in the works. However, there were excellent performances by Mabel Robinson and Sylvia Waters.

The third item of note was a long solo choreographed and danced by Vol Quitzow. **It Doesn't Matter, Really** was cast in the "way-out" jazz manner, but was highly personalized to the measurements of Mr. Quitzow. These measurements are considerable, indeed, for he has a formidable technical command coupled with a handsome and pleasing stage presence. He moved with an easy, fluid grace which brought a positive note to the otherwise "best" quality of the solo. It was just this positive quality, plus the clearly constructed framework of the dance which made the work so superior to the many such attempts of late to delve into this area of modern "beatnik" jazz.

While it was not fully realized, **Shrike,** choreographed by Virginia Freeman, had many moments of real excitement. In her final duet with Dan Wagoner she proved herself a splendid dance actress, and almost succeeded in realizing the point of her work. Perhaps the greatest weakness of the dance lay in the lack of clarification of what provoked the compulsive destruction of the shrike as played by Miss Freeman and the victim danced by Mr. Wagoner. Miss Freeman also contributed a lovely opening dance for the program, **Celebration.** It was a piece of bright and joyous movement fully realized by the choreographer, Meriam Rosen, Patricia Wityk and Dan Wagoner.

A young Japanese dancer, Akiko Kanda, made her choreographic debut on this program. As a dancer she appeared fully equipped with technical security, and a distinctive personal performance quality; but as a choreographer she was obviously submerged in the Graham modern dance technique. The influence was so strong that both her solos, **Young Moon** and **Island Memory,** seemed highly derivative and much closer to the Graham classroom than to the Haiku poetry from which they supposedly took inspiration.

by Bill Hooks.

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HEBRAICA

YM-YWHA Dance Center
March 7, 1959

The Fred Berk Repertory Dance Company with the assistance of the Goren Folk Dance Group, presented a broad swath of dance materials related in one way or another to Hebrew culture. The range of the program extended from the authentic reproductions of Jewish folk dances by the Goren Group to choreographic departures arranged by Fred Berk.

Many of the settings arranged by Mr. Berk were to commemorate certain festival days. This type was largely done in a simple, almost naive, fashion which seemed to delight the children of the audience. It was especially true of the Chanuka dances.

There was a delightful Street Vendors' dance which was given a spirited performance by Nina Mrva and Jack Wiener. Perhaps more than any of the other folk based dances, this one succeeded in sustaining an interesting theatricality.

Of the purely choreographic numbers **Memories**, a group work, and **Miriam,** a solo, proved most effective. In Memories the group moved with a strong, dramatic intensity while depicting a series of kaleidoscopic flashbacks pinpointing the emotional high spots of a minority group. In the solo **Miriam,** Jemima Ben-Gal caught the spirit and kinship with the biblical sister of Moses and brought a strange and beautiful archaic quality to this dance of deliverance.

The program closed with a miniature dancelogue, **Holiday in Israel.** With a narrator, Florence Peters, the dance group wove the folk dances of present day Israel into an interesting pattern. The Debka and Hora were given especially fine performances.

The group also included in addition to those mentioned above James Howell, Mary Carrigan, Toby Glanternick, Margo Mink, Karen Goldberg and Jerry Katz. It is a young and vivacious company which easily moves from the frankly folk to the highly choreographic.

by Bill Hooks.

(Continued on page 24)

Yurek Lazowski rehearses his 'All American Character Dance Company'.

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BOLSHOI BALLET OF MOSCOW
GALA PREMIERE, APRIL 16, 1959

Metropolitan Opera House
New York
Season: April 16 to May 9

It is reported that on his return to Russia from his recent highly successful tour of the United States, Mr. Igor Moiseyev, head and creator of the Moiseyev Folk Dance Company, expressed too high an opinion of cultural activities and developments in these United States. Mr. Moiseyev's favorable report did not suit official authority and he was given a reprimand. If this is true, what a sense of security one is made to feel when he sits down to write a review and knows that as he is fortunate enough to be living in a democratic country, no matter what opinions are expressed there will be no note from some central committee in Washington notifying him that he has not followed the official political line — and measures will have to be taken. Perhaps even the bread ration cut — unless, and let's just imagine and go no further. There seems to be some truth in the Moiseyev reprimand — evidently the poor man liked what he saw here.

Moscow's **Izvestia** published on April 24 that their New York correspondent, one N. Karev, reports that the **New York Times** newspaper, **Time** and **Newsweek** magazines were trying to dampen the American public's enthusiasm for the Bolshoi Ballet. Tut-tut, Mr. N. Karev. The quote was, "Weaken the interest in the performances of the Bolshoi Ballet by adverse reviews in contrast to the happier public reception."

Galina Ulanova and Nicolai Fa

Mr. Karev implied that the United State State Department had a hand in the criticism because it does not like the successful cultural development. Dear Mr. Karev, if this had any premise of truth, why did the State Department permit the entrance of the Bolshoi Ballet into this counry? Please talk sense, Mr. Karev.

The real truth of the matter is well expressed by Mr. Louis Biancolli of the **New York World Telegram** newspaper of May 9. "Never has there been such discussion of comparative merits and goals, never such a widespread awareness of artistic and esthetic factors involved in the phenomenon of dance, seldom such warm hospitality. Few of the reviews of the Bolshoi performances were without reservations of some kind — a story, choreography, color scheme, but almost without exception a spirit of frank excitement dominated public and press alike." If there was any attempt at dampening spirits those attempts were highly unsuccessful as tickets to all the Metropolitan Opera House performances of the Bolshoi were extremely difficult to obtain and hundreds of ticket buyers could not be accommodated and were turned away, necessitating additional performances at the huge Madison Square Garden.

To put the lie to all this unfounded loose talk, Galina Ulanova, prima ballerina of the company, is quoted by the Moscow press as saying that the reception the Soviet troupe has had in New York "surpasses all our expectations." The Communist Youth newspaper, **Komsomolskaya,** quotes Ulanova as saying, "The applause of the American audience at each of our performances in the Metropolitan Opera House is as warming as the sun's rays." Shame, shame, shame, my dear Mr. N. Karev! Why are you trying to make difficulties and presenting reports far from the actuality? It is the custom here for newspaper critics to express

the Bolshoi Ballet's "Giselle".

their personal opinions. We all here have a right to our own opinions—this is a democracy which guarantees freedom of expression.

If some elements of the Bolshoi Ballet did not overwhelm the New York critics, they have a right to say so. New York has seen most of the great companies of the dance world and for many years past has had a worldwide criteria. After all, the Bolshoi Ballet has been out of Russia reportedly only three times in almost 200 years and it is possible has lost contact with developments in some fields of endeavor.

Be sure and see the Bolshoi Ballet. A company of such a wealth of dancers has not been seen here before and it is reported they are traveling at only half strength. No matter that, what is shown on the stage here is a large company of dancers with a unity of style magnificently trained. It could be that one prefers the Italian or French style, or even the newly emerged American style of ballet — but what is done by our Moscow friends is well done within their range and scope. Some of the virtuoso acrobatic tricks are startling and at the other end of the scale is Galina Ulanova, a great artist who can quietly wrap an audience around her finger. She is not unlike the great Italian, Duse, in her simple unflamboyant approach to art, and art it is. Even though the Bolshoi's **Romeo and Juliet** is heavy handed and ponderous both in costuming, settings and choreography, all the sort of thing done many years ago at the turn of the century — Ulanova shines through the whole old-fashioned affair. Much has been made of the fact that this is the largest ballet company to play here, with the most scenery and costumes. Will the time come when a painting is praised for its size — largest of its

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kind, and with the most, most frame? That will really be the most — Frederick Ashton used Prokofieff's score for his version of the **Romeo and Juliet** done for the Royal Danish Ballet of Copenhagen and the results, choreographically speaking, were much more interesting. The Danes did not have an Ulanova to carry the show but their show carried itself ably abetted by young Henning Kronstad's Romeo. Again, when Anthony Tudor did his **Romeo and Juliet** with the marvelous Eugene Berman decor the results were far beyond the Bolshoi's. Both the Ashton and Tudor productions were much more touching than the Russian one — even though not so large — or so many costumes or so much scenery. New York has the opportunity to see many activities from all parts of the world, that is, the dance world.

After seeing the Russians, one admires more than ever the development of the particular direction in which our own New York City Ballet has been progressing. This New York City Ballet really should make a tour of all the largest of the Soviet cities so all Russian dance workers

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can see for themselves what has been accomplished here in America. Not in 200 years, but in the last twenty years. If the New York City Ballet could tour the Soviet the people could see for themselves and not have to take the official view as truth and the official outlook — and think of the trouble Igor Moiseyev would be saved. We should be nice to him because his company opened to our eyes an entire new area in the dance: the presentation of folk material by highly trained dance artists. If one is not participating, to view several hours of folk dance is trying, but not if it is executed by trained dancers and transmuted into theatrical material which is exactly what Moiseyev has done — and with great results. So just for Igor Moiseyev's sake let's send Russia our own New York City Ballet.

The Bolshoi's **Swan Lake** was more interesting than **Romeo and Juliet.** Much construction has been done on both choreography and the story line itself. Out of all this comes a first class theatrical piece, but strictly a nineteenth century style like the Bolshoi **Giselle.** Again in this work, Ulanova works her magic and makes the show. The **Stone Flower** was announced as something representing the latest development in the Russian ballet world. It proved to be an odd mixture of folk dance and the sort of 1930ish "Symphonic Ballet" which Massine did for several years long, long ago — about a quarter of a century. Perhaps the Russians have been bottled up too long. The audience response has been tremendous and despite what Mr. N. Karev reports to Moscow the ranking ballet critics have perhaps been too kind — several of the popular column writers have come out flatly and announced their disappointment with the Bolshoi but our top ranking dance critics have treated our dance visitiors quite handsomely. And so it should be — Bolshoi has many unique things in its favor but certainly it is not the end-all and be-all.

There is much room for development along a more contemporary line, particularly in the use of color, sets and costumes, but mostly choreography. The dancers within their Moscow style are magnificently led by the great Ulanova and aided by Maya Plisetskaya and Nina Timofeyeva. Raissa Struchkova in her acrobatic waltz in the **Highlights** is startling, but as an acrobat. Her **Giselle** does not seem as interesting as several others seen in New York. Young Ekaterina Maximova and Marina Kondratieva were cheered by the audience. Among the male dancers the youthful Vladimir Vasiliev was overwhelming, reminding one of another Soviet star who appeared here twenty years ago — the great Vakitany Chabukiani, who is now one of the leading choreographers of the Soviet. There again Chabukiani danced magnificently but like the Bolshoi company the costumes and the choreography were of the last century. Other bright stars among the men were Nicolai Fadeychev, Vladimir Levashev and Gennadi Lediakh.

By all means, see the Bolshoi. It is one of the great dance organizations of the world and like all dance activity everywhere will continue and grow. At present the Bolshoi has an overwhelming array of dance artists who will make you forget some difficult costuming and old fashioned choreography and settings. See them by all means.

— Robert Miller.

BOLSHOI BALLET IN FINAL WEEK AT MET; TO GIVE PREMIERE OF "STONE FLOWER"

Serge Prokofieff's ballet fantasy "The Stone Flower", received its American premiere Monday evening, May 4, at 8:30 p.m. at the Metropolitan Opera House, launching the final week of the Bolshoi Ballet's spectacular Met season.

This was the last music written by the Soviet composer before he died in 1953. Originally produced at the Bolshoi Theatre in 1954, the work was retired until last year, when a new version by choreographer Yuri Grigorovich was presented at the Kirov Theatre in Leningrad. This production received its premiere at the Bolshoi Theatre only last March and, with Maya Plisetskaya, Vladimir Levashev and Marina Kondratieva in the leading roles, caused a sensation. Newspaper reports noted that "the usually critical and conservative Moscow audience went wild."

The cast will be virtually the same as the one which won such accolades in Moscow. The work has been designed by Simon Versaladze. Yuri Faier will conduct. The role of Danila, the young stone-carver who tried to find the secret of carving a flower from malachite as magically beautiful as a live one, will be danced by Vladimir Vasiliev.

Following the Metropolitan Opera House engagement the company moves to Madison Square Garden on May 12 for six performances on the matinee and evening of May 13, May 15 evening, and the matinee and evening of May 16. The performances there will feature a gala all-star program of highlights. Numbers will be announced shortly.

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THOMAS M. SHEEHY SERVICES CONDUCTED

Requiem Mass was celebrated today in St. Francis de Sales Church in Studio City for Thomas M. Sheehy, 71, leading instructor of dancing, who died Friday at his home at 13110 Riverside Dr., Sherman Oaks.

Mr. Sheehy worked on television and motion picture productions and was former head of Associated Dancing Teachers of California and the Chicago National Assn. of Dancing Masters. He had operated Dance Workshop on La Cienega Blvd. since 1939.

Gower Champion, Elizabeth Taylor and Shirley Temple are some of the film artists taught by Mr. Sheehy. He was at one time choreographer for the Perry Como television show and did choreography on many pictures, the last one "Jane Eyre."

He studied under famed dancers, including Tarasoff and Fokine. Born in Ireland, where he started dancing, he came to the United States while in his teens and studied in New York, later teaching there and at Chicago.

Mr. Sheehy leaves a daughter, Mrs. Katherine Gorin; a son, Thomas M. Jr., and five grandchildren. Interment took place at San Fernando Mission Cemetery, Cunningham and O'Connor Mortuary in charge.

—from the Hollywood Citizen-News.

CALL'S MEDAL BALL — A view of the senior precision team at Call's Fourth Annual Grand Medal Ball that was attended by 3,000 at Long Beach Municipal Auditorium, Thursday, April 30, 1959.

CALL'S GRAND MEDAL BALL

Strong evidence that better ballroom dancing may be well on the way toward capturing the fancy of the youth of the nation is the report that the fourth annual Grand Medal Ball held by Derrall and Chloe Call in the Municipal Auditorium in Long Beach Thursday, April 30, was another smashing success, attracting a near-capacity crowd of 3,000.

Always managing to top their past performances, the Calls presented a spectacular program featuring some exciting specialty and precision numbers, a breath taking stage prelude spotlighting a king and queen and a royal court elected by members of all their 88 clubs, and the presentation of trophies to 105 young dancers.

Headliners in the trophy presentation climaxing the program were seventeen Gold Medalists who achieved their handsome awards with the mastery of 240 separate ballroom steps. Their tempestuous "Pase Doble" number was a real show stopper.

Outstanding hit spots in the evening's entertainment fare were the fine routines performed by the junior and senor precision teams; the exhibition rhumba presented by Daryl Gibson and Sherri Lee Crider, grand champions of the National Sweethearts' Ball; a modern jazz number by Colleen Call, John Buckner and Gary Fisher, and an exquisitely performed "dancing love story" by television personality Bobby Burgess and his partner, Barbara Boylan. The coronation waltz performed by King Gary Fisher and Queen Vicki Crabtree made a lovely regal picture.

The membership of young dancers enrolled in the 88 clubs currently directed by Derrall and Chloe Call has reached the amazing mark of 11,000 young people from the fifth grade through college level. This can be taken as a real tribute to their teaching ability and sincerity of purpose in the promotion of better ballroom dancing among our youth.

"To raise and keep at a high level the dancing and social standards of our sons and daughters," is set forth by the Calls as the measuring yardstick setting the pattern for their instruction program.

— Pat Babrowski.

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'Oh, hello there! We were just talking about you.'

Hurok to Present Russian Dance and Music Festival at Madison Square Garden Beginning July 7

A festival of Russian music and dance, performed by 200 artists, the largest group yet from the Soviet Union, will open July 7 at Madison Square Garden. Performance will be given daily, except Sunday, through July 18.

The company will include stars of the Bolshoi Ballet from Moscow, currently performing to sold-out houses at the Metropolitan Opera House; top soloists from the famous ballet company of the Kirov Theatre (formerly the Maryinsky) in Leningrad, and star dancers chosen from the most famous folk dance groups of the Soviet Union — the Ukrainian, the Georgian, the Armenian, and others.

In addition, the Piatnitsky Folk

Choir of 90, which includes a dance group of its own, and musicians playing banduras, balalaikas and other native instruments, also will be featured on the program.

Hurok concluded negotiations here in New York with Deputy Minister of Culture Nikolai Danilov. The performances will be given at the same time as the Russian Exposition takes place at the Coliseum. The United States is holding a similar exposition in Moscow beginning July 25.

The Festival of Russian Music and Dance is not scheduled for an extended tour of the U. S. but some key cities may be included in its scheduled four-week visit.

The Festival replaces the Red Army Chorus whose visit was not approved by the State Department.

This will be the fourth major Soviet company to visit the United States since the Cultural Exchange Program was launched by the Moiseyev Company on April 14 of last year. The Beryozka Dance Company followed last November and performed here until February 5 of this year. The Bolshoi Ballet opened its U. S. tour on April 16. It will end in Montreal June 21.

Chicago National Association of Dance Masters

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2nd Week Normal School—Aug. 3 through Aug. 7

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Teachers' and Students' section

NEWS BRIEFS

- Al Gilbert (Theatrical Dance Studios, Los Angeles, Calif.) was recently notified of his election to membership in the ASCAP (American Society of Composers, Authors and Publishers). Mr. Gilbert is also dance director for Stepping Tones Records.

- The chartering of the non-profit Dance Teachers League was scheduled for May 3, 1959, in New Orleans, La. Notary Public for Acknowledging the Charter will be Attorney Weldon Cousins, member of the League's Board of Directors.

- The Young People's Symphony Orchestra and the Raoul Pause Ballet will present a program May 22 at the Berkeley High School Auditorium. The ballet is entitled "The Emperor's Nightingale."

- To celebrate their 25th wedding anniversary, Mr. and Mrs. James Rozanas will fly to Hawaii and Japan for a month's vacation following his summer tour.

- Miriam Marmein will conduct a Summer Dance School at Manomet, Mass., during July and August.

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"'Why should I? My Dad never does it for my Mother'.

"To this we invariably reply: 'Perhaps you can set an example for him'."

Heston Beaudoin.
Beaudoin Dance Studio
Palo Alto, California.

N.A.B. SEMINARS

The National Academy of Ballet announces two Western seminars to be held in the early summer supplementing the work of the Summer School which meets annually in New York City during July and August.

A major aim of the N.A.B. is to improve teaching standards by training teachers in the best aspects of the technique and art of ballet. The syllabus used by its members is based on the best elements of the three major schools of ballet, the Cecchetti, or Italian,

Why YOU Should Belong To An Accredited Dance Teachers' Organization

by Gordon Keith

CORRECTION:
Due to an error in continuity last month in the section titled "Your First Time At a Material Session," we are re-running it in its correct form.
— Editor.

YOUR FIRST TIME AT A MATERIAL SESSION

For those who may wonder what it's actually like to attend a regular Dance Teachers' material session, it might be apropos to explain that when you first step onto the dance floor you will see one or more lines of teachers intent on following the instructor as he or she demonstrates the dance being taught. Aside from those taking an active part, you will see a number of others, either seated or standing, making notes. These teachers, in all probability, are along in years or may be somewhat overweight and therefore find it difficult to keep up with the rest of the class.

As though in direct contrast you will also observe those inevitable youngsters — usually found in the front lines — who literally sparkle with animation and who, to all appearances, find it exceedingly easy to keep pace with the instructor.

It is at this point that the new member should be cautioned against believing that only those who show up brilliantly on the dance floor (from a spectator's viewpoint) always are the best

teachers. Quite often, they are not.

You should bear in mind that a great majority of the teachers are more interested in assimilating the work being taught, than they are in performing like a nightclub dancer on a floor show.

The older, more experienced teacher has learned over the years how best to conserve his or her energy through observation and notation. Therefore do not be hasty in passing judgment on the older, less spectacular dance teacher. And should you chance to hear some "uninitiated" observer remark disparagingly about teachers who, for one reason or another, take notes rather than take part physically, you will be doing the dance teaching profession a favor in explaining that the purpose of a material session is one of learning — not of showing off.

MATERIAL SESSIONS LIKE TAKING POSTGRADUATE WORK

The busy teacher will find that regular material sessions of Dance-Teacher organizations are an excellent way to add to their repertoire. For new teachers, just starting in business, these sessions afford an opportunity to learn many of the fine points of dance teaching such as: how to break down dance steps so that even the slowest student can learn them; how to correctly count and teach each step to any type of music; how to create dances; how to put on recitals and shows, and how to adapt your teaching methods to all ages — babies, teenagers and adults. There are numerous other facets of competent teaching to be learned through membership in an accredited Dance Club.

ATTENDANCE AT BUSINESS MEETINGS IS A MUST

By attending your club's regular business meetings you will always be on hand whenever important issues are up for discussion, or vote. It is sad, but true, that the "chronic complainers" of any group are generally the very persons who are least in attendance.

On the other hand, regardless of how faithfully you attend business meetings, it will mean little if you merely sit meekly by, never venturing an opinion.

One of the purposes of a progressive Dance Teachers' organization is to help solve any problems of the profession that come up. And one of the more practical means of doing this is by presenting the issue at stake before the members for pro and con discussion.

When such discussions take place and you find that you have a

definite thought on the matter, don't be afraid to speak up. Remain true to your convictions, even though it may mean going against a majority of the members.

It is only by voicing your own ideas and opinions along with the others that your association can hope to serve the best interests of all concerned.

SHOULD NAME TEACHERS JOIN AN ACCREDITED DANCE TEACHERS' ORGANIZATION?

There are some in the dance teaching profession who, because of their experience and reputation, feel that if they join a Dance-Teacher organization they will lower their prestige as a professional. These teachers believe that by fraternizing with younger, less experienced teachers — teachers whose reputations do not measure up to theirs — they are wasting their time.

Nothing could be farther from the truth. To begin with, there isn't an accredited Dance Teachers' club in America that doesn't have a number of the country's leading teachers and professionals on its roster.

What this type of egocentric individual invariably overlooks with his irrational thinking is the fact that a truly successful person — regardless of his profession — is one who always finds time to share his experience and knowledge with others, even though he may feel they do not have as much to offer in return.

Any teacher or professional who refrains from joining an accredited Dance Teachers' association simply because he will have to mix with those he considers less talented than himself, is in reality *not* certain of his own abilities, or position in the profession. It is that simple.

Secretly, such a person feels that if he belongs to a group where he is expected to share his knowledge with those he considers his subordinates, they may in time come to equal, or even surpass his own talents.

Although he may not be aware of it, this type of teacher often has hidden within his subconscious an inferiority complex. Frequently he endeavors to cover up this fact by setting himself on a pedestal, so-to-speak. A pedestal which, in his own mind at least, places him high above others in his profession.

Such immature reasoning can only inflict immeasurable harm on the entire dance teaching profession. For it is only through joining together and working together that the dance profession

Margaret Baker of the Baker Dance Studios of Southern California has found that not only teenagers but adults as well are becoming more and more interested in South Sea dances. "Aside from the sheer beauty of these dances," says Margaret Baker, "adults find them extremely beneficial in maintaining trim waist lines."

---

can hope to raise its standards, combat slipshod teaching methods, and counteract oppressive legislation and licensing. Certainly no one teacher, irrespective of stature, can accomplish any one of these goals alone.

Our Readers Write

Dear Editor:

When I was in Pompeii in 1925 I ran all over the place. Now I've had fun in the sedan chair, although I did do a lot of walking.

I am going to Venice via Greece and Jugoslavia. I've seen the Sicilian folk dances in the Greek temples built 2000 B.C. in Syracuse but none very interesting. The Ballet with Opera in Napoli and La Scala in Milan were good.

I'll be in the tiny independent country of Leichtenstein — new to me. I'm sailing back on the Christofo Columbo, May 26 via Gibraltar. Best,

Gladys Hight.

(Miss Hight is a well known dance teacher. — Ed.)

Dear Editor:

The Bay Area Ballet Company Foundation has been sponsoring a poster contest in the hope of uncovering another Toulouse-Lautrec. It was our thought that the right poster would do much to impress on the public consciousness the aspirations and activities of this group of young dancers.

I know you are well aware of the achievements of this relatively new ballet company.

On this Wednesday at 2:00 o'clock a panel of judges will meet at 315 San Leandro Way, San Francisco, to pass on the entries in this contest. The panel will be headed by Mr. Benjamin Bufano, and will include Antonio Sotomayor, Stuart Williams, Guillermo Del Oro, and others.

We would be most happy if you would care to send your representative. In any case, I shall see that you have a report of the proceedings. But do send someone if you can.

Incidentally, I see that my daughter, who is much interested in dancing, is not a subscriber at this time; so I am taking this opportunity to send you a subscription.

Very truly yours,

Ruth de Menezes.

We are sorry that we received this letter too late to cover this worthwhile event, but we do thank you for writing us and will look forward to your report on the occasion. — The Editors.

Dear Editor:

I am enclosing 35 cents, for which please send me the January, 1958, issue of Dance Digest which contains an arti-

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cle by Mr. Thomas referred to on page 41 of your April, 1959, issue.

The Cherry Pink Tango which you featured in the April, 1959, issue is apparently only part of the complete dance. I would appreciate your sending me the complete instructions on this dance, as it appears to be a very interesting routine. I will be glad to pay any charges in connection with it.

I like your new department, "Know Your Ballroom Dancing," and hope you will continue to carry dance routines in your magazine particularly for intermediate and advanced dancers. We have a group that meets here in Birmingham to practice various routines of this kind and if I am not mistaken this same situation exists in many parts of the country.

Sincerely yours,
John L. Badeau.
Birmingham, Alabama

Editor's Note: We do not have copies of Cherry Pink Tango available. However, the complete dance will appear in Dance Digest.

Pictured here are six foreign-born students now studying at the Ziceva Ballet School in San Mateo, California, which is approved by the Immigration Department for acceptance of students from abroad. Reading clockwise, with each girl holding a card of the country from which they came are, beginning with Ilona Geranen of Germany, Momoe Tanaka, Bobbie Phelps, Monica Prendergast, Gwendolyn Van den Berghe and Aida Sanassarian. Momoe Tanaka from Japan is a brilliant student. She was a star dancer on TV in Japan with the Unique Ballet Company. A critic saw a great potential in her and advised her to study ballet in the United States with a qualified school in order that she might learn "real ballet," as ballet is comparatively new in Japan and not up to our country's standards.

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for strength and coordination; the French for elegance and charm, and the Russian for movement, grace and artistry.

On June 21 the N.A.B. will hold its first Rocky Mountain Seminar in Denver, Coolrado, where Lillian Cushing, who last year was honored by election as a Fellow, is its representative. The curriculum will include Master classes for teachers and graded classes for students taught by Thalia Mara and Arthur Mahoney.

From June 29 through July 3 the West Coast Seminar will again be held in San Mateo, California, where last year so much enthusiastic response was evoked from Western teachers. The curriculum includes Master classes for teachers and graded classes for students in academic classical ballet technique, point work, variations and character dance. The faculty will be composed of Thalia Mara, Arthur Mahoney, Olga Ziceva and Jan Carpenter.

The Summer School in New York City begins on July 6. Of special interest this year is the guest teaching of Mary Skeaping, internationally renowned ballet mistress, currently director of the Royal Swedish Ballet, who will come from Europe especially for this assignment. Other members of the summer school faculty include Thalia Mara, Arthur Mahoney, Hilda Butsova, Thomas Armour, Yurek Lazowski and Marie Grimaldi.

Bolshoi Ballet to Give Special Working Rehearsal for New York Dance World

The Bolshoi Ballet opened its regular working rehearsal at the Metropolitan Opera House May 8 to New York's dance world. S. Hurok, who is presenting the Russian Company here, has invited members of the New York City Ballet, Ballet Theatre, the Martha Graham Company, and the casts of "West Side Story" and "My Fair Lady" in addition to dance students and teachers. Among schools invited are the American School, Ballet Arts, Ballet Theatre School, the Juilliard School, Henry Street Settlement, and Sarah Lawrence College Dance Department.

Members of the Bolshoi rehearsed parts of "Giselle," which closed the Met season May 9; "Stone Flower" and the Highlights program, which the Bolshoi performed in its six farewell performances at Madison Square Garden, beginning Tuesday, May 12.

Hurok and Leonid Lavrovsky, principal choreographer, welcomed the American dancers to the rehearsal.

The Reno Ballet Arts Theatre of Reno, Nevada, in their May 8th Ballet Concert performed 3 one-act ballets by directress Archalee Correll — Harlequinade, Pandora, Design for Spring — plus a suite from Act II of Swan Lake. Pictured are the Four Little Swans (Mickey Day, Loretta Young, Diane Harwood, Susan Robinson), Pierrot (Betty Schwab), Colombine (Joyce Gardner) and Harlequin (Louise Reynolds). The Reno Ballet Arts Theatre, a non-profit association, was originated by Miss Correll in 1953 in order to further the art of ballet and its appreciation in the unique city of Reno. To that end concerts on a professional level are given semi-annually. Previous programs have included Les Sylphides, The Seasons, full-length Nutcracker, Sleeping Beauty, Midsummer Night's Dream, Worlds Beneath Us, Les Patineurs and many others.

KNOW YOUR BALLROOM DANCING

By *THOMAS & ROGERS*

NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR BALLROOM DANCING, c/o Dance Digest.
376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

CHERRY—PINK—TANGO

Record: Decca 29510 — Guy Lombardo

Presented by Thomas and Rogers

Position: As Directed — instructions are for man, ladies opposite.

KICK STEP AND FLARES

FWD,	FWD,	FWD;	CROSS-KICK		BACK,	BACK,	BK,	RECOVER:	FWD,	ROCK,	BK,	REC.
L	R	L	R	L	L	R	L		L	R	L	
S	Q	Q	S		Q	Q	S----S		Q	Q	S---S	

Semi-closed pos, facing LOD, Step Fwd L, Fwd R, Fwd L; cross R behind L (closely and quickly); Kick the L fwd, swinging L back, Step L, Step back R, Back L into corté — bring lady to Right side for flares (as M steps back into corté the girl turns facing R LOD steps thru with her R and as the man "Recovers" the lady flares thru with her L; then as the M steps Fwd L, the lady steps back R and does another flare step as described above) M steps Fwd L, Rock R, steps Back L and recovers, keeping the weight on the right foot.

Pictured above is Nancy Smith, Majorette with the 'Weldonians' one of Northern California's outstanding Drum and Majorette organizations.

Shown here are children from Lorraine's Regional Dance Group, who appeared in six different shows in Lemay, Missouri, during the month of April.

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- **Dance students make better school students.**
- **A few important "don'ts".**
- **No delinquency problem with dance students.**
- **Dancing's physical benefits.**

BOOKLET-2 (12 pages)

Makes an excellent "follow-up" in the event that a prospective dance student fails to enroll on the original inquiry. A few of the subjects covered are:

- **A word about dance recitals.**
- **Don't be a "stage-mother".**
- **Should students give their dance teacher credit?**
- **Should dance students be paid for performing?**

PLEASE NOTE: Both Booklets are complete within themselves and were written for the express purpose of helping you to increase your dance student enrollment — regardless of the type of dancing you teach!

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